

# COLLINSVILLE STATE HIGH SCHOOL

## Drama Curriculum Plan

2022



## YEAR 7 DRAMA (10 WEEKS)

### UNIT – Improvisation

Students will collaborate as an ensemble to devise and interpret drama. They will manipulate narrative and structure to control and communicate meaning. They will develop skills in making and accepting offers to develop spontaneous and creative works of art. In performing they will manipulate elements of drama focusing on role, relationships, tension, space, mood and symbol). Performances will explore and respond to novel and complex ideas related through improvisation.

Students will:

- combine the elements of drama in devised drama to explore and develop issues, ideas and themes based on a given theme.
- develop roles and characters consistent with situation, dramatic forms and chosen drama performance styles to convey status, relationships and intentions.
- plan, structure and rehearse the improvisation performance style, exploring ways to communicate and refine dramatic meaning for theatrical effect.
- develop and refine expressive skills in voice and movement to communicate ideas and dramatic action in different performance styles and conventions, including contemporary Australian drama styles developed by Aboriginal dramatists and Torres Strait Islander dramatists.
- perform devised drama forms maintaining commitment to role.
- analyse how the elements of drama have been combined in devised drama to convey different forms, performance styles and dramatic meaning.

### Assessment

#### **Making - Performance**

Group performance (3 – 4 students)

Length – 45 seconds – 1 ½ minutes per student

#### **Responding - Extended Response**

Written response to own performance

Length – 200 – 300 words

## YEAR 8 DRAMA (10 WEEKS)

### UNIT – Sweet dreams – C2C

In this unit, students make and respond to drama by exploring a selected theme, such as love, through different performance styles/forms such as comedy, realism and physical theatre.

Students will:

- combine the elements of drama in devised and scripted drama to explore and develop issues, ideas and themes based on love
- develop roles and characters consistent with situation, dramatic forms and chosen drama performance styles to convey status, relationships and intentions
- plan, structure and rehearse different performance styles/forms, exploring ways to communicate and refine dramatic meaning for theatrical effect
- develop and refine expressive skills in voice and movement to communicate ideas and dramatic action in different performance styles and conventions, including contemporary Australian drama styles developed by Aboriginal dramatists and Torres Strait Islander dramatists
- perform devised and scripted drama of a range of different performance styles/forms maintaining commitment to role
- analyse how the elements of drama have been combined in devised and scripted drama to convey different forms, performance styles and dramatic meaning
- identify and connect specific features and purposes of different performance styles/forms from contemporary and past times to explore viewpoints and enrich their drama making, starting with drama in Australia and including drama of Aboriginal peoples and Torres Strait Islander peoples.

### Assessment

#### Making – Devising

**Task 1:** Devise a drama script based on a teacher determined theme that incorporates a range of performance styles (e.g. realism and physical theatre).

Length – approximately two minutes

**Task 2:** Develop a set design to accompany your devised drama.

#### Making - Performance

Perform the devised drama.

Length – 1 - 2 minutes

#### Responding - Extended Response

Individual oral response to devised drama performance that is the student's own.

Spoken response: 1 – 2 minutes

## YEAR A –YEAR 9/10 DRAMA (10 WEEKS)

### UNIT 1 – Australian Gothic Theatre

In this unit, students explore Australian Gothic Theatre, which is a contemporary theatre style combining multiple realistic and non-realistic conventions. Students specifically learn the conventions of Gothic Theatre and Australian Gothic Theatre, through a study of a play such as *Children of the Black Skirt* by Angela Betzien, *Ruby Moon* by Matt Cameron or *Falling Petals* by Ben Ellis.

Focused study on the creation of tension and mood through the use of technology such as projections, lighting and sound.

Students will:

- Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama
- Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles
- Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists
- Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements
- Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience
- Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect
- Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait Islander Peoples, and consider drama in international contexts

### Assessment

#### Making — Devising

*Directorial Vision – Multimodal Pitch*

Students will present a directorial vision for the selected play, evaluating and justifying dramatic choices through use of a storyboard and accompanying moodboard, presented in digital form.

Length – 1 – 2 minutes

#### Making — Performing

*Individual / Group Performance*

Perform a scene from the play, informed by the ideas in the directorial visions.

#### Responding

*Analytical Review*

Students respond to scene from a recorded live theatre performance of “Children of the Black Skirt”, exploring how tension and mood have been created.

Length – 300 - 400 words

## YEAR A –YEAR 9/10 DRAMA (10 WEEKS)

### UNIT 2 – Documentary Drama

In this unit students will be introduced to the dramatic style of Documentary Drama and create a whole class performance. After experimenting with the dramatic style of Documentary Drama as well as several different realistic and nonrealistic conventions, students will research an issue for development. This documentary concept may tell the story of someone's life, a particular historical event, or a news story that can educate an audience. Students will practice creating scenes from historical events. Students will also practice using visual and technological conventions of Documentary Drama, Ethno Drama and Verbatim Theatre.

Students will:

- Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama
- Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles
- Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists
- Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements
- Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience
- Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect

### Assessment

#### **Making — Devising**

*Multimodal – Skeleton Script and Pitch*

Individually, students will write a script concept for a documentary drama, in the form of a skeleton script, that describes possible sections of the performance and the conventions used.

Length – 1 – 2 minutes

#### **Making — Performing**

*Devising and Group Performance*

Students will work collaboratively to develop the documentary drama.

Length – 1 – 2 minutes/person

## YEAR B - YEAR 9/10 DRAMA (10 WEEKS)

### UNIT 1 – Transforming Realism

In this unit, students will develop an understanding of the dramatic languages associated with Realism, through the lens of a director and . Students will engage in performance, devising and responding activities, focusing on how a director manipulates the elements of drama to create dramatic meaning. Students will develop skills in blocking action, developing characters and relationship and manipulating space to reinforce understanding. A focus on a realist script such as *Juice* by Stephen Davis will frame the assessment for the unit.

Students will:

- Analyse a range of media artworks from contemporary and past times to explore differing viewpoints and enrich their Drama making, starting with Australian media artworks, including media artworks of Aboriginal and Torres Strait Islander Peoples, and international media artworks
- Develop and refine media production skills to integrate and shape the technical and symbolic elements in images, sounds and text for a specific purpose, meaning and style
- Evaluate how technical and symbolic elements are manipulated in media artworks to create and challenge representations framed by media conventions, social beliefs and values for a range of audiences
- Experiment with ideas and stories that manipulate media conventions and genres to construct new and alternative points of view through images, sounds and text
- Manipulate media representations to identify and examine social and cultural values and beliefs, including those of Aboriginal and Torres Strait Islander Peoples
- Plan and design media artworks for a range of purposes that challenge the expectations of specific audiences by particular use of production processes
- Produce and distribute media artworks for a range of community and institutional contexts and consider social, ethical and regulatory issues

### Assessment

#### **Making – Performance**

*Individual / Group Performance*

Perform a section of the original play

Length – 1 – 2 minutes

#### **Making – Devising**

*Directorial Task*

Under exam conditions, students will individually direct a small section of the play, demonstrating their understanding of the dramatic languages

Length – 1 – 2 minutes

#### **Responding**

*Written Response*

Students will read a realistic script such as *Juice* and analyse the playwright's intent, as well as the context and characters.

Length – 300 – 400 words

## YEAR B –YEAR 9/10 DRAMA (10 WEEKS)

### UNIT 2 – Drama Fusions – C2C

In this unit students make and respond to drama by exploring contemporary Australian drama including Aboriginal dramatists and Torres Strait Islander dramatists and experimenting with linear and nonlinear narrative structures and available theatre technologies.

Students will:

- Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait Islander Peoples, and consider drama in international contexts
- Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect
- Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama
- Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles
- Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience
- Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists
- Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements

### Assessment

#### **Making - Devising**

*Directorial Task*

Devise and direct a scene for a festival.

Length: 2–3 minutes

#### **Making – Performance**

*Group Performance*

Students will perform an excerpt from one of the scripted texts that has been explored in class and perform it for an audience.

Length: 1 - 2 minutes/person

#### **Responding**

*Written Response – In-class*

Students will view a live performance and respond to the following question:

*How did the performance create aesthetic and dramatic meaning by manipulating the elements of drama and the conventions of the form and style?*

Length: 300–400 words (300–400 words per response)

## DRAMA - Balance and coverage of general capabilities and cross-curriculum priorities across 7–10

Key	Literacy	Numeracy	ICT capability	Critical and creative thinking	Ethical understanding
	Personal and social capability	Intercultural understanding	Aboriginal and Torres Strait Islander histories and cultures	Asia and Australia's engagement with Asia	Sustainability

## DRAMA - Timing of assessment across 7 – 10

	Term 1										Term 2										
YEAR 7	x	x	x	x	x	x	x	x	x	x											
YEAR 8											x	x		x	x	x	x	x	x	x	x
	Term 3										Term 4										
YEAR A - YEAR 9	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
YEAR A - YEAR 10	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
YEAR B - YEAR 9	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
YEAR B - YEAR 10	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x

^ School reporting deadlines

Systemic assessment

School-based assessment

¥ The assessment provides an opportunity for planned consistency of teacher judgments activities

Week	Term 1										Term 2										Term 3										Term 4										
	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	
Year 7																								¥																	
Year 8																								¥																	
Year 9																																									
Year 10																																									



## Whole school assessment plan: 7–10 overview

### YEAR 7 DRAMA ASSESSMENT

#### UNIT – Improvisation

##### Performance

Group performance (3 – 4 students)

Length – 45 seconds – 1 ½ minutes per student

##### Extended Response

Written response to own making

Length – 200 – 300 words

### YEAR 8 DRAMA ASSESSMENT

#### UNIT – Sweet Dreams

##### Practical - Devising

Task 1: Devise a drama script based on a teacher determined theme that incorporates a range of performance styles (e.g. realism and physical theatre).

Length – approximately two minutes

Task 2: Develop a set design to accompany your devised drama.

##### Performance

Perform the devised drama.

Length – 45 seconds – 1 ½ minutes per student

##### Extended Response

Individual oral response to devised drama performance that is the student's own.

Length: 1 – 2 minutes

## YEAR 9/10 DRAMA ASSESSMENT – YEAR A

### UNIT 1 - Australian Gothic Theatre

#### **Making**

##### **Extended Response - Multimodal**

Devise an Australian Gothic Theatre photographic storyboard for the selected play, with explanatory annotations, documenting dramatic ideas re blending of realism with the supernatural.

Length – 300 – 400 words

#### **Performance**

Perform a scene from the play

Length – 1 – 2 minutes/person

#### **Responding**

*Analytical Review*

Students respond to scene from a recorded live theatre performance of “Children of the Black Skirt”, exploring how tension and mood have been created.

Length – 300 - 400 words

## YEAR 9/10 DRAMA ASSESSMENT – YEAR A

### UNIT 2 – Documentary Drama

#### **Making — Devising**

*Multimodal – Skeleton Script and Pitch*

Individually, students will write a script concept for a documentary drama, in the form of a skeleton script, that describes possible sections of the performance and the conventions used.

Length – 1 – 2 minutes

#### **Making — Performing**

*Devising and Group Performance*

Students will work collaboratively to develop the documentary drama.

Length – 1 – 2 minutes/person

## YEAR 9/10 DRAMA ASSESSMENT – YEAR B

### UNIT 1 - Transforming Realism

#### Practical - Devising

Task : Under exam conditions, students will individually direct a small section of the play, demonstrating their understanding of the dramatic languages

Length – 1 – 2 minutes

#### Performance

Perform a section of the play

Length – 1 – 2 minutes

#### Extended Response

Students will read a realistic script such as *Juice* and analyse the playwright's intent, as well as the context and characters.

Length – 300 – 400 words

## YEAR 9/10 DRAMA ASSESSMENT – YEAR B

### UNIT 2 – Drama Fusions

#### Making - Devising

*Directorial Task*

Devise and direct a scene for a festival.

Length: 2–3 minutes

#### Making – Performance

*Group Performance*

Students will perform an excerpt from one of the scripted texts that has been explored in class and perform it for an audience.

Length: 1 - 2 minutes/person

#### Responding

*Written Response – In-class*

Students will view a live performance and respond to the following question:

*How did the performance create aesthetic and dramatic meaning by manipulating the elements of drama and the conventions of the form and style?*

Length: 300–400 words (300–400 words per response)